



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# American Art Journal.

NEW YORK, THURSDAY, JUNE 7, 1866.

HENRY O. WATSON & CO., PUBLISHERS.

PUBLICATION OFFICE, 806 BROADWAY.

## CONTENTS.

Re-building of the Academy of Music, . . . . .	99
English Opera—French Theatre, . . . . .	99
Music in Central Park, . . . . .	100
National Academy of Design, . . . . .	100
A Corner-Stone Lyric, (Poem,) . . . . .	101
National Academy of Design—Fourth Article, . . . . .	101
Concerts:	
Musical Festival of the Orpheonist School and	
Charity Children—Sunday Evening Concerts	
—Garden Music, . . . . .	102
Matutini Mail, (Poem,) . . . . .	102
Concert Giving in Paris and New York—A Contrast, . . . . .	102
The Magazines, . . . . .	103
Literary Intelligence, . . . . .	104
Music in New Orleans, . . . . .	105
Glancings at Foreign Journals, . . . . .	105
The Great Singers of the Last Century, . . . . .	106
The Home of Victor Hugo, . . . . .	107
Foreign Art Gossip, . . . . .	108
Notes in Rome, Artistic and Social, . . . . .	108
Musical Gossip, . . . . .	110

## REBUILDING OF THE ACADEMY OF MUSIC.

It should hardly be necessary to suggest to the gentlemen who have charge of rebuilding the Academy of Music, that it is imperatively necessary to make it securely fire-proof. In a building exclusively devoted to one purpose, free from conflicting possibilities of danger, with ample means devoted to its erection, a perfect exemption from fire can be had beyond any peradventure. We do not propose to dictate any special plan; the means must necessarily conform to the design; but we desire to impress upon the Directors that they are about to erect a house and not a warehouse; that the goods to be stored there are human beings and not bales of cotton, and that a great responsibility rests upon the results of their labors.

We are of opinion that private individuals have too much license in erecting places of public amusement; using their own judgment, and shaping that according to the interests of their pockets, regardless of the terrible consequences which might result from such a policy. In France, the erecting of a building such as the Academy of Music should be, is a matter of official supervision. Plans are received up to a certain date, and thoroughly examined. They are then placed in the Institute for a month, where they receive the severest scrutiny from experts on all which relates to the subject, whose objections and suggestions are noted, and through this public criticism all the good points are evolved, the weak points exposed, and the judges guided to a right decision.

Some such system should be adopted here. The competition should be open, and the plans, when received, should be deposited in the

rooms of the American Institute, where they could be inspected by practical men, the value of whose opinions would be beyond dispute. Such a course would give confidence to the public, and we maintain that the public has an undoubted right to know all about the safety of a building which they will in the end have to pay for and use.

## ENGLISH OPERA—FRENCH THEATRE.

The second performance of the English Opera Company last Wednesday night, 30th inst., was attended by a large and brilliant audience. Eichberg's opera, which is very light and pleasant, grows upon the public ear; it is just of the quality to take the public taste. Wednesday night the music went smoother, and will doubtless improve as artists and orchestra work more together.

The artists are feeling more at home in their roles. Miss Richings is, of course, a thoroughly trained artist, and beside her the novices, Miss Harrison and Mrs. Mozart, do not show to advantage as actresses; still they are by no means awkward or restrained, although they have not the tact to enter thoroughly into the spirit of their parts. But their lady-like deportment, and very excellent singing, make them attractive aids to a very excellent performance.

Castle, Seguin and Penkes were good throughout, singing and acting capitally.

This opera has got the ear of the public, and it needs only certain things to retain its hold, and grow into a permanent success.

For years past every attempt to produce English opera has been a comparative failure—the failures would have been positive, but for the intervention of some one lady vocalist, whose talent and popularity sufficed to give them a brief vitality. All English opera enterprises have been got up on the cheap slipshod plan. Any chorus would do, any orchestra and any kind of scenery and appointments were good enough. The English operas were generally bold translations of the semi-modern Italian or French operas, with half the music omitted, rapid dialogues in place of the recitatives, and wretched singers in all but one or two of the principal roles. Then, too, there was no permanent home for the undertaking; its position was that of a vagrant, seeking lodgings for a night or two at such places as would take him in, so that the public, even if inclined, had no time to be reconciled to undertakings which were so unpromising in their beginnings, and had no time to improve.

The new enterprise at the Theatre Francais, commences, apparently, under very favorable auspices. It was planned and worked out by Mr. Henry Draper, who having great faith in its success if carefully managed, induced some gentlemen of capital to join him, to secure the New French Theatre, and to engage the best artists that could be procured in the city, in order to present operas in the highest language, in a style of excellence which should meet the requirements of the present exegiant state of

the public taste. Mr. Draper's task was laborious and ungracious, for, warned by the past, every one was doubtful of the success of the undertaking. Vexatious delays occurred in consequence of the failure to complete the new theatre at the time specified, which still further tended to discredit the enterprise. But all difficulties were at length overcome, the first performance was given, and was received with the warmest approval by a crowded and fashionable audience.

The company is well selected, the material is all good, possibly the very best that could be controlled at the time. Miss Richings is an experienced vocalist and actress, with undiminished powers. She has perfect stage command, and never allows the action to flag. Though not a perfectly trained singer, she has many of the graces of the art, singing with taste, piquancy and infinite dash and spirit. Miss Zelda Harrison, a novice in all respects, possesses the most telling stage requisites, a fine voice, a handsome face, youth and good appearance; she sings sweetly and expressively, and although she does not always use her low tones in the best taste, her whole manner is attractive, and will secure her in the popular favor. Both Miss Harrison and Mrs. Mozart are the merest tyros in acting and stage business, but neither of them betray awkwardness or embarrassment, only the least bit of stiffness, which will soon wear off.

The tenor, Mr. William Castle, has exhibited far more ability than we had hoped to find in him. He sings very charmingly, and throws a great deal of spirit and passion into his music. He also acts with spirit, and in a nonchalant easy manner which is effective, and only needs a little more grace and polish to deserve unrestricted praise. Mr. Seguin is not gifted with a very powerful voice, but what he has is of good quality, well under control, and he sings in a style to show the man of taste and the musician. He is a judicious actor, and interprets the part of the Doctor in good style. He also dresses and makes up well. Mr. Peakes, of Boston, has a good, sonorous voice, and sings the little he has to do well. He is a capital actor, and is a thorough master of the art of "making up."

With such material, it may well be imagined that the opera is well represented. Comparing it with any of its predecessors, the present, as a whole, is the best working company that we have had for years, and their efforts are thoroughly enjoyable, and are certainly proving highly attractive.

The plot of the opera is the same as that of the beautiful and very popular opera buffo, "Bon Soir Monsieur Pantalon," composed by Grisar, which every Parisian knows by heart. Mr. Julius Eichberg has wedded the translation to very pleasant appropriate music, which, without claiming anything on the score of originality, is ingenious in its construction and adaptation to the sentiment of the characters and the situations of the plot. The melodies are not so pronounced as they are familiar, and those which are the best remembered are embodied in the concerted music. The finale

to the first act is a number of great merit. The opening subject is charming, and it is well developed and enforced in the instrumentation; all the following subjects are broad and free, the action never flags, and the interest is sustained throughout. The "good night" quartette is a most ingenious and effective composition, the refrain, "Good night Senor Balthazar," being both beautiful and appropriate. The orchestration of this number is replete with varied figures, which render it both brilliant and effective. There are many other clever and pleasing numbers in the opera, which, as a whole, we must pronounce clever in construction, pleasing in melodies and admirable in the spirit of genuine fun which so distinctly characterizes it. Its success is fully deserved, and we should think that it would attract crowded houses for several weeks, if the roars of laughter and warm applause which have greeted its first performances are faithful indications of the approval of the public. Mr. Eichberg conducts his own music with much spirit; he keeps the performers well together and up to time, but his directing is not distinguished by either delicacy or refinement. There is scarcely any coloring throughout the work, although it offers many points for fine shading and contrasted effects. Mr. Eichberg will have to tone down his exuberance of manner and attend more closely to the refinements and details of performance before he will be acceptable to our public in the capacity of Operatic Conductor.

We must not forget to give a just meed of praise to Mr. Ketchum, who as Senor Balthazar, acted with so much spirit and point that he fully sustained the fun and drollery which seemed to rule the hour.

The English opera speculation is thus favorably launched, seemingly on a flowing tide of prosperity, and if there is unanimity of action and good faith among those concerned in the management, there is no reason why the success should not be permanent. Internal jealousy and dissensions have destroyed more promising undertakings than we could name. We hope that this will prove an exceptional case.

### MUSIC IN CENTRAL PARK.

The customary summer open-air concerts at the Central Park have commenced, last Saturday afternoon, bringing with it the initial entertainment of the series; one, too, which was of a character not only to augur extremely well for the succeeding concerts of the course, but was likewise memorable of itself,—the character and performance of the music, the state of the atmosphere, and the large and elegant attendance uniting to render the occasion thoroughly enjoyable. Mr. H. B. Dodworth has, for several years, been the director of music at the Park—a choice on the part of the Commissioners which experience has shown to have been discreet and felicitous. Mr. D. is again, this season, at his former post, though under somewhat disadvantageous circumstances, and in the midst of professional trials

which might be expected to make most men ill at ease. Owing to the "strike" of the musicians last autumn, Mr. Dodworth's associations with his professional brethren were materially disturbed, and, the difficulties not having yet been adjusted, he and all the leaders of orchestras in the theatres are surrounded by bands not composed of "Musical Union" men, but entirely taken from without that organization. Considering the fact that these leaders had almost nothing, in the way of musical capital, to start with, it can scarcely be denied that they have acquitted themselves exceedingly well in gathering orchestras, and in schooling them into effective performance.

Of material such as we have just described is the "Central Park Band" of the present year, and numbering thirty-five men. It is also "Dodworth's Band"; and most of its members likewise perform in some one of the theatres. It will compare favorably with any band that ever played in the Park, and among its principal members are Mr. T. J. Dodworth, Mr. Standhaft (lately from Montreal), and Mr. Stigler, trumpeter; Mr. Dreiter (an old and valuable member), clarionet; Mr. J. P. King (lately leader of the 8th Connecticut Regimental Band), clarionet; Mr. Helgren, flute; Mr. Kustenmacher, French horn, (formerly of the Germania Musical Society); Mr. Englemann (lately of the Philharmonic Society), bassoon, &c., &c. Several musicians who had been associated with Mr. Dodworth during many years, chose to unite their fortunes with his, and followed him, while other highly important acquisitions have been made from other cities; and, as a whole, the band is a very fine one indeed,—though we think it might be improved by the substitution of trombones for some of the tenor valve-instruments.

The programme of the first concert comprised the overtures "Oberon," by Weber, and "Masaniello," by Auber, both of which were played in admirable style—the first, especially, being given with remarkable accuracy and artistic merit. A fine selection from Verdi's "Attila," and sundry lighter pieces were also performed, all, apparently, to the highest satisfaction, and, perhaps, ten thousand persons, whose applause, frequently and generously bestowed, indicated the value at which our Park Concerts are held by the people.

We hope yet to hear a band of one hundred instruments in the Park. We may not do so this season, nor the next; but still we confidently look for it at a day not far distant. Military music is very effective, and is wonderfully popular, and the humanizing effect of frequent entertainments of this character is almost impossible of estimation. We advocate warmly, therefore, every movement of this kind, and commend, in particular, to the regard of our readers, the course of concerts for 1866.

Saturday, the 19th of May, was the day appointed for the election of a member of the musical section of the French Institute, (Paris), to fill the chair left vacant by Clapisson's decease. Five candidates have presented themselves: Gounod, Felician David, Victor Massé, Maillart, and Elwart. We do not yet know to whom the honor has been offered.

### NATIONAL ACADEMY OF DESIGN.

#### SOUTH ROOM.

No. 329. "The Physician—Hawthorne's scarlet Letter," by Mr. Oliver J. Lay. A good and characteristic figure, and well painted. Mr. Lay has caught the spirit of the written sketch, and has transferred it to the canvas in faithful reality.

No. 530. "The Mountain Side," by Mr. George H. Smillie. Sky very luminous; the distances good, and the sense of looking off from the mountain finely rendered. The foreground detail is not so successful.

No. 335. "King Lear," by Mr. Ed. H. May. The scene is, we suppose, intended to represent the interview between Lear and his daughter Cordelia. Although a very pretentious, this cannot be said to be a good picture. It is tricky, and not always correct in drawing. The color is hardly worthy of Mr. May. There are, however, some good points in the grouping, and there is fair vitality in the action.

No. 342. "Portrait," by W. M. Hunt. A well arranged group, and very pleasant in color.

No. 346. "Loves Melancholy," by Mr. Constant Mayer. Very fine in expression, but perhaps a little forced. In attempting to give a tearful expression to the eyes, the painter has made them too liquid, so that they seem to be dissolving in tears, and actually running out of the young lady's head. The effect is a little overdone, and yet it may be allowed on the plea of a sudden suffusion springing up from a momentary bitter thought. The hands are beautifully painted and very expressive, and Mr. Mayer cannot receive too much praise for his arrangement of the drapery.

The conception of this picture is exquisitely poetic, and the feeling is tender and beautiful. The girl is no idealized beauty, but a lovely specimen of simple womanhood, in the freshness and delicate roundness of youth. The whole figure, in its graceful lassitude, faithfully and charmingly expresses the sentiment of the picture.

No. 334. "November Morning," by Mr. Gilbert Burling. Good in drawing, but a little artificial in color. Mr. Burling has evidently studied the habits of game birds very carefully.

No. 356. "Woods of Asshokan," By Mr. J. E. McEntee. Beautiful in color and exquisite in detail. The white shirt of the figure, however, is out of tone with the rest of the picture. With this exception, it one of the finest landscapes in the exhibition in point of truthfulness to nature, feeling and general effect.

No. 358. "Fruit," by Mr. Paul Lacroix. An excellent study of fruit, both as to arrangement, form and color.

No. 360. "Hunter Mountain—Twilight," by Mr. S. R. Gifford. Painted in Mr. Gifford's happiest style. The subdued glow of the twilight is remarkably rendered, even for Mr. Gifford.

No. 363. "Portrait," by Mr. George A. Baker. This is, upon the whole, the best portrait on the Walls of the Academy. The upper part of the figure is very luminous in color, and the hands are the best specimen of flesh in half light that we have ever seen. Mr. Baker is nearly the only great colorist that we have among our portrait-painters. Such pictures as this are refreshing, after being wearied by the portraits painted year after year by men who hold high positions in the National Academy.

No. 365. "Waiting for a Pilot," by Mr. M. F. N. De Haas. One of Mr. De Haas's best pictures;